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KUNKEL'S Musical Review

JULY, 1903

Vol. 26

Whole No. 298

CONTENTS

SOLOS

- ASCHER, J. Chase of the Butterflies.
ASCHER, J. Listen to Me.
RAFF, J. The Fisher Maidens. (Tarantella)
SIDUS, CARL. To the Front—March.
SIDUS, CARL. Frolic in the Barnyard.
SIDUS, CARL. Old Black Joe and his Banjo
SIDUS, CARL. On the See-Saw—Waltz.
SPINDLER, FRITZ. Queen of the Ball—Polka

DUETS

- SIDUS, CARL. Faust. (Fantasia)
CONRATH, LOUIS. Valse Mignonne.

SONGS

- BINGHAM, L. M. The Beautiful Long Ago.
ROECKEL, J. L. I cannot say Good-Bye.

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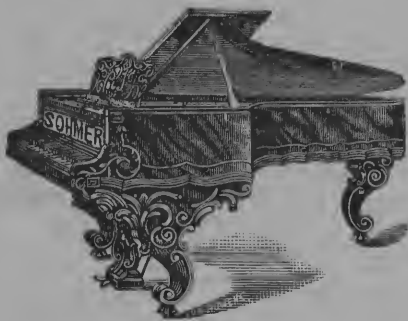
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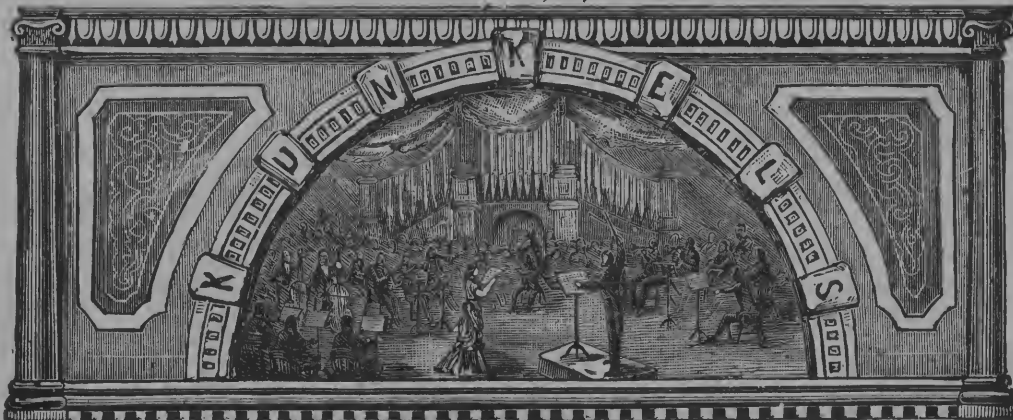
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MUSICAL REVIEW

JULY, 1903.

KUNKEL BROTHERS, Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 27

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WORLD'S FAIR MUSIC TO COST \$450,000.

Manager George W. Stewart of the bureau will sail for Europe in August to close contracts for the appearance of the famous La Garde Republicaine Band for eight weeks, and the British Grenadier Band for the same length of time.

A contract has been made by the Bureau of Music of the World's Fair for four weeks of Sousa's Band at the opening of the Exposition in May.

Features of the music programme for the Exposition period, which were given out by Director of Exhibits Skiff, reveal the appropriation of \$450,000 by the Exposition management to provide music.

Prizes aggregating \$30,000 will be given for band concerts, and prizes amounting to \$25,000 for the choral recitals. Concerts on the grounds by brass bands will be given in the morning, afternoon and evening.

Orchestral concerts and organ recitals will alternate at 4 o'clock in the afternoon of each Exposition day. The organ recitals will be given by the most distinguished American organists and a celebrated French virtuoso and and composer, who will be heard in a series of recitals.

The organ for these recitals will be the largest in the world, having 140 speaking stops, twelve more than the great instrument at Sydney, Australia. Organ and choral concerts will take place in Festival Hall, the center of the Cascade Garden picture.

At intervals choruses from the principal cities of the country, and especially in the Central West, will appear on days assigned to certain States. Soloists will be heard at the various orchestra, organ and choral concerts, and the best talent in the country will be drawn on for this purpose.

In arranging the details it has been decided that in open-air music the programmes will follow the lines of popular interest, generally avoiding performances of a severely classical nature. The experience of the Chicago, Paris and smaller expositions has determined this plan.

Indoor concerts, those to take place in Festival Hall, will be of a standard sufficiently elevating to meet the approval of serious musicians. A satisfactory compromise in the make-up of the programmes eliminates very heavy features. Works of American composers will be used as much as possible, but selections from foreign composers will be frequent. The best published and unpublished native compositions will receive a hearing.

Manager Stewart has been authorized to go aboard to engage the bands, as well as a distinguished orchestral conductor, and an organist of international fame. Alfred Ernst, conductor of the St. Louis Orchestra, will be employed by the bureau. Other conductors of national standing will also be engaged.

Ernest R. Kroeger of St. Louis, master of programmes, has been instructed to make arrangements for choral recitals and to negotiate with leading organists in the United States for organ recitals. The St. Louis Orchestra which will be engaged will have about eighty-five men, mostly from the St. Louis Choral-Symphony Society, the other members being selected from great Eastern orchestras.

A uniform admission of 25 cents will be charged for all concerts and recitals in Festival Hall. The band concerts in stands about the grounds will be free, except for small inclosures immediately around the stands, the admission being a small fee.

The official staff of the bureau, as completed, includes George D. Markham of St. Louis, chief of the bureau, in supervising charge; George W. Stewart, of Boston, manager of the bureau, and Ernest R. Kroeger, master of programmes. This organization makes Mr. Markham responsible to the director of exhibits for the success of the Exposition music.

The composition for Emperor William's singing contest at Frankfort, selected after open competition, is by George Messner, an artillery officer (on the active list) of Breslau. The title is "The Song of Victory after the Battle with Varus."

LANGUAGE AND MUSIC.

According to Edward MacDowell, language and music have nothing in common. In one way, that which is melodious in verse becomes doggerel in music, and meter is hardly of value. Sonnets in music become abominable. "I have made many experiments for finding the effinity of language and music," says this well-known pianist and composer in an exchange. "The two things are diametrically opposed, unless music is free to distort syllables. A poem may be of only four words, and yet those four words may contain enough suggestion for four pages of music; but to found a song on those four words would be impossible. For this reason the paramount value of the poem is that of its suggestion in the field of instrumental music, where a single line may be elaborated upon.

"In this it elaborates, it extends, and conveys so much of the thought beauty that it embodies. To me, in this respect, the poem holds its highest value of suggestion. The value of poetry is what makes you think. A short poem would take a life-time to express; to do it in as many bars of music is possible. The words clash with the music, they fail to carry the full suggestion of the poem. If music stuck to the meter in the poem it would often be vulgar music. Verses that rhyme at the end of every phrase make poor settings to music. Many serious poems in meter of that kind fall short of expression in musical setting. For instance, you can take very serious words and make them absolutely ridiculous. In the setting of words and music the one can absolutely deny and distort the other.

"The main point is to hold closely to the ideal beauty of the song—to sustain the balance of art. English presents great difficulties in the matter of accents, but the French none. English being on a different basis, the accent changes the meaning of the word entirely. In French the syllable may fall on any beat of the measure, but not so in English or German. Many poems contain syllables ending with 'e' or other letters not good to sing. Some exceptionally beautiful poems possess this shortcoming, and, again, words that prove insurmountable abstacles. I have in mind one by Aldrich in which the word 'nostrils' occurs in the very first verse, and one cannot do anything with it. Much of the finest poetry—for instance, the won-

derful writings of Whitman—proves unsuitable, yet it has been undertaken.

"In the choice of words for song-settings Heine proves the most singable. In the writings of Goethe many poems are eminently singable in every way. Many of the earlier poems by Howells possess these high qualities. The fugitive poems to be found floating in the newspapers often prove excellent material for song-setting.

"A song, if all dramatic, should have climax, form and plot, as does a play. Words to me seem so paramount and, as it were, apart in value from the musical setting, that, while I cannot recall the melodies of many of those songs that I have written, the words of them are indelibly impressed upon my mind, and fixed in memory so completely that they are very ready of recall. The poetic

significance is invincible, the thought touched me. Music and poetry cannot be accurately stated unless one has written both.

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CURIOSITIES OF SOUND.

Sound of all kinds becomes musical if the vibrations of the air are uniform and rapid enough. It is said that the puffs of an engine would make a tremendous organ peal of music if they could be made to attain the rapidity of fifty or sixty a second.

Everything in nature has its keynote, as it were, and attuned to one particular musical sound. This fact says an exchange can be very easily verified in every day life. Stand near an open piano and speak in an ordinary tone; while speaking you will suddenly hear a string within reverberate to your voice. The tick of a watch, the sound of every human voice, the bark of a dog, the mew of a cat, the noise of a wagon, the roll of thunder, the fall of rain, the running of water; in fact everything about us can easily be placed by an attentive ear on its proper musical note—one of the sounds of the scale. This is a most interesting experiment and easily verified.

It is said that the ear can distinguish eleven octaves of sound, but as a rule those made by quick, short vibration are most easily conveyed. For instance, the whirl of a locust makes more distinct impression than the sighing of the wind through the trees. A whirlwind in its approach is noiseless; it is only when it strikes some obstacle that the volume of sound becomes terrific to us. Then we receive the secondary shorter waves from the destruction of this obstacle.

Tyndall says all friction is rhythmic. Flames are notoriously sensitive to sound. They will bend and flicker, and even respond with a leap of quivering light to a high, shrill sound. This is another interesting experiment. If we use a glass tube with a small jet of gas, by lowering or raising it to certain points we can cause it to shriek out shrilly or to answer sympathetically to its own keynote when sung or spoken by the voice.

RARE LIST OF ORCHESTRAL WORKS.

The house of Novello issued a volume in the form of a catalogue of all orchestral works published in all countries since Lully and Romeau, 1651, to the present day. There are 5,012 orchestral works, written by 1,337 composers.

They are classified thus: Overtures 1,272, symphonies 588, morceaux de concert 1542, miscellaneous selections 434, marches 467, music for string instruments. 709. In this collection there are no operatic potpourris, dance music, nor great symphonic works with choruses. The statistics of the different countries are noteworthy and perhaps surprising.

Germany leads with 2,324 numbers, France follows with 1,242. It may not be astonishing that Russia comes next, but it is surprising that the drop in numbers should be so great, as the total is 322. Great Britain comes in for 251, Italy 185, Bohemia 148,

and Hungary 137. America is down for 41, while Denmark, Belgium and Holland have contributed respectfully 85, 87 and 50. Finland, the smallest on the list shows 5 and Spain follows with 8. Norway, Switzerland, Poland and Sweden have given 45, 39, 27 and 16.

SEEING THE EVIL OF THEIR WAYS.

Some recent events indicate that in some parts of Europe this country is still considered the land of ignorance in music, to be exploited by sensational methods; but the truth is being recognized gradually. In a sense New York has become the great finishing school in opera, developing the younger and refining the older artists, taking every one of them at their true value and without regard to European prestige.

It is worthy of note, says *Music Trade Review*, that a change has come over the German critics. Heretofore it has been their custom to declare that their singers were spoiled in America. Every unprejudiced writer of music knows that the contrary is the case. Lili Lehmann may be cited as a striking example. New York has made the reputation of many singers and fixed the status of others who enjoyed fictitious artistic reputations. In the last few months several German critics have admitted this. One of them, who writes in the *Hamburger Nachrichten*, said

recently that Schumann-Hink, who some years was a singer with a fine natural voice, is now a finished artist.

Unless the art of an operatic artist is so admirable as to compensate for vocal shortcomings—as in the case of Van Dyck—the American verdict is based on voice and method. If Anthes sings a few years he will then justify his Dresden reputation. Gerheuser, who is liked in Germany, has gone back a sadder and wiser man.

All this is logical. The environment of the principal singers of the world must of necessity exert a beneficial influence. If Gadske had remained in Europe she would never have become what she is to-day, a great dramatic singer, equally at home in the roles of German and Italian opera, as Sieglinde, Elizabeth, Santuzza, Valentinia and Aida.

MUSIC AND SONG have specially been useful stimuli to work, partly to overcome natural laziness or inertia, partly to effect unison in the actions of several workers; for instance, the regularity of the action of many peoples is explicable as a result of the rhythmical songs by which their work is accompanied. This applies with equal force to war; hence, it is not surprising to find highly developed choral dances in those peoples in whose life war is a customary occurrence. The need of stimulation is never so great as when a man has to risk his life in an open battle, and with this end in view the military singers of some tribes are able to work themselves and their audience up to a pitch of frenzy which is almost equal to that produced by the dances.

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TARANTELLA.

3

The Fisher Maidens of Procida.

Presto. $\text{♩} = 96$.

J. Raff.

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4). Bass staff begins with a piano (*p*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4). A *Ped.* (pedal) marking is present below the bass staff. A double asterisk (*) is at the end of the system.

Giocoso.

Second system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4). Bass staff begins with a piano (*p*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4). A *Ped.* (pedal) marking is present below the bass staff. A double asterisk (*) is at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4). Bass staff begins with a piano (*p*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4). A *Ped.* (pedal) marking is present below the bass staff. A double asterisk (*) is at the end of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4). Bass staff begins with a mezzo-forte (*mf*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4). A *Ped.* (pedal) marking is present below the bass staff. A double asterisk (*) is at the end of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4). Bass staff begins with a forte (*f*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4). A *Ped.* (pedal) marking is present below the bass staff. A double asterisk (*) is at the end of the system.

1425 - 7

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This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one flat (B-flat), and the time signature is 4/4. The piece features a variety of musical elements, including dynamics, fingerings, and pedal markings.

System 1: The right hand begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The left hand provides a steady accompaniment. Pedal markings are present at the beginning and end of the system.

System 2: The right hand continues with a mezzo-forte (*mf*) dynamic. The left hand accompaniment remains consistent. Pedal markings are present at the beginning and end of the system.

System 3: The right hand features a first ending (1.) and a second ending (2.). The left hand accompaniment continues. Pedal markings are present at the beginning and end of the system.

System 4: The right hand features a first ending (1.) and a second ending (2.). The left hand accompaniment continues. Pedal markings are present at the beginning and end of the system.

System 5: The right hand features a first ending (1.) and a second ending (2.). The left hand accompaniment continues. Pedal markings are present at the beginning and end of the system.

System 6: The right hand features a first ending (1.) and a second ending (2.). The left hand accompaniment continues. Pedal markings are present at the beginning and end of the system.

First system of musical notation, measures 8-12. The system consists of a grand staff with a treble and bass clef. Measure 8 has a first ending bracket over measures 8-11. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation, measures 13-17. The system consists of a grand staff with a treble and bass clef. Measure 13 has a first ending bracket over measures 13-16. Dynamics include *f* (forte) and *p* (piano).

Third system of musical notation, measures 18-22. The system consists of a grand staff with a treble and bass clef. Measure 18 has a first ending bracket over measures 18-21. Dynamics include *f* (forte) and *p* (piano).

Fourth system of musical notation, measures 23-27. The system consists of a grand staff with a treble and bass clef. Measure 23 has a first ending bracket over measures 23-26. Dynamics include *f* (forte) and *p* (piano).

Fifth system of musical notation, measures 28-32. The system consists of a grand staff with a treble and bass clef. Measure 28 has a first ending bracket over measures 28-31. Dynamics include *f* (forte) and *p* (piano).

Sixth system of musical notation, measures 33-37. The system consists of a grand staff with a treble and bass clef. Measure 33 has a first ending bracket over measures 33-36. Dynamics include *f* (forte) and *p* (piano).

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. Fingerings are indicated by numbers 1-4 above notes. Pedaling is marked with 'Ped.' below the bass staff. Dynamics include *sf* (sforzando), *fp* (fortissimo piano), *p* (piano), *f* (forte), and *mf* (mezzo-forte). A crescendo is marked 'cres.' in the sixth system. The notation includes various musical symbols such as slurs, ties, and accents.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. *fp* *

sf *fp* *p* *sf* *p* *sf*

f *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

8. 7.

f Ped. Ped. Ped. Ped. Ped. Ped.

ff l.h. Ped. *

mf Ped. *

p *mf* *f*

1425 - 7

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a bass clef and a key signature of one flat (B-flat). The melody is primarily in the right hand, with some chords in the left hand. The voice part is in the upper register, featuring a soprano clef and a key signature of one flat. The melody is primarily in the right hand, with some chords in the left hand. The score includes a variety of musical notations, including eighth notes, quarter notes, and chords. The tempo is marked 'Andante' and the dynamics range from 'f' (forte) to 'mf' (mezzo-forte). The score is divided into two systems, with the first system containing the first two staves and the second system containing the next two staves. The score is written in a standard musical notation style, with a clear and legible layout.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a single melodic line on a treble clef staff and a basso continuo line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody features a variety of note values, including eighth and sixteenth notes, and rests. The basso continuo line provides harmonic support with chords and single notes. Performance markings include 'Ped.' (pedal) and 'sf' (sforzando). The score is divided into two sections by a double bar line, with measures 1 and 2 of the second section starting with a new key signature of two flats (B-flat and E-flat).

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece, and the second system contains the next four measures. The music is written for piano with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *ff* (fortissimo) and *fp* (fortissimo piano). Pedal markings are present at the end of measures 1, 2, and 5. The piece concludes with a double bar line and a repeat sign.

TO THE FRONT.

3

MARCH.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

March Tempo. $\text{♩} = 112$.

mf (Key of F.)

cresc.

(Key of C.)

1. 2.

1. 2.

1671 - 3

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First system of musical notation, measures 1-6. Treble and bass staves with fingerings and dynamics.

Second system of musical notation, measures 7-12. Treble and bass staves with fingerings and dynamics.

Third system of musical notation, measures 13-18. Treble and bass staves with fingerings and dynamics.

Fourth system of musical notation, measures 19-24. Treble and bass staves with fingerings and dynamics.

Fifth system of musical notation, measures 25-30. Treble and bass staves with fingerings and dynamics.

First system of musical notation. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *sf* (Key of E²). Fingerings: 1, 2, 3, 4, 5. Rehearsal mark: *Red.*. Asterisks: *.

Second system of musical notation. Treble and bass staves. Dynamics: *sf*. Fingerings: 1, 2, 3, 4, 5. Rehearsal mark: *Red.*. Asterisks: *.

Third system of musical notation. Treble and bass staves. Dynamics: *f*. Fingerings: 1, 2, 3, 4, 5. Rehearsal mark: *Red.*. Asterisks: *.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*. Fingerings: 1, 2, 3, 4, 5. Rehearsal mark: *Red.*. Asterisks: *.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*. Fingerings: 1, 2, 3, 4, 5. Rehearsal mark: *Red.*. Asterisks: *. Repeat from $\$$ to Fine.

FROLIC IN THE BARN YARD.

3

Lively. $\text{♩} = 96$.

RONDO.

CARL SIDUS.

(Chorus of the Fowls.)

Chickens, Ducks, Turkeys, etc.

Notes marked with an arrow must be struck from the wrist.

The musical score is written for piano and treble staves. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Lively' with a quarter note equal to 96 beats per minute. The piece is a Rondo, indicated by the '1.' and '2.' markings. The score includes various dynamics such as *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks, including arrows pointing to notes that must be struck from the wrist, are present throughout. The piece concludes with a 'Fine.' marking.

f (Key of G) *p* *f* *p*

f *p* *f* *p*

Cackling of Hens.

(Key of G) *f* *p* *f* *p*

1. 2.

f *p* *f* *p*

f *p* *f* *p* Fine.

The Turkey Gobble, Gobble.

(Key of F)

p *f* *p*

The first system of musical notation for 'The Turkey Gobble, Gobble.' It consists of a grand staff with a treble and bass clef. The key signature is one flat (F major). The tempo is marked 'p' (piano). The music features a series of eighth notes in the treble clef, with a '4' above the first measure. The bass clef has a '1' above the first measure. The system ends with a 'f' (forte) dynamic marking and a 'p' (piano) dynamic marking.

f *p*

The second system of musical notation for 'The Turkey Gobble, Gobble.' It continues the melody from the first system. The treble clef has a '2' above the first measure. The bass clef has a '1' above the first measure. The system ends with a 'f' (forte) dynamic marking and a 'p' (piano) dynamic marking.

f *p*

The third system of musical notation for 'The Turkey Gobble, Gobble.' It continues the melody from the second system. The treble clef has a '2' above the first measure. The bass clef has a '1' above the first measure. The system ends with a 'f' (forte) dynamic marking and a 'p' (piano) dynamic marking.

f *f*

The fourth system of musical notation for 'The Turkey Gobble, Gobble.' It continues the melody from the third system. The treble clef has a '2' above the first measure. The bass clef has a '1' above the first measure. The system ends with a 'f' (forte) dynamic marking and a 'f' (forte) dynamic marking.

The happy Farmer sings.

(Key of B \flat)

p *p* *p* *p*

The fifth system of musical notation for 'The happy Farmer sings.' It consists of a grand staff with a treble and bass clef. The key signature is two flats (B-flat major). The tempo is marked 'p' (piano). The music features a series of eighth notes in the treble clef, with a '5' above the first measure. The bass clef has a '3' above the first measure. The system ends with a 'p' (piano) dynamic marking.

f

The sixth system of musical notation for 'The happy Farmer sings.' It continues the melody from the fifth system. The treble clef has a '2' above the first measure. The bass clef has a '1' above the first measure. The system ends with a 'f' (forte) dynamic marking.

Handwritten musical notation, first system. Treble and bass staves. Includes dynamic markings *p* and *f*, and fingering numbers (1-5).

Handwritten musical notation, second system. Treble and bass staves. Includes dynamic markings *p* and *f*, and fingering numbers (1-5). A repeat sign with first and second endings is present.

Handwritten musical notation, third system. Treble and bass staves. Includes dynamic markings *f* and *p*, and fingering numbers (1-5).

Handwritten musical notation, fourth system. Treble and bass staves. Includes dynamic markings *f* and *p*, and fingering numbers (1-5).

Handwritten musical notation, fifth system. Treble and bass staves. Includes dynamic markings *f* and *p*, and fingering numbers (1-5).

Handwritten musical notation, sixth system. Treble and bass staves. Includes dynamic markings *f* and *p*, and fingering numbers (1-5).

QUEEN OF THE BALL.

POLKA BRILLANTE.

Tempo di Polka ♩ - 138.

Fritz Spindler Op. 111.

Giocoso.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Tempo di Polka' with a quarter note equal to 138 beats per minute. The piece is in 2/4 time. The first system features a melodic line in the treble and a supporting bass line, with a 'dim.' (diminuendo) marking. The second system is marked 'Giocoso' and includes a 'f' (forte) dynamic. The third system continues the melodic development with 'p' (piano) and 'f' dynamics. The fourth system shows a 'pp' (pianissimo) dynamic. The fifth system concludes with a 'dim.' marking. Pedaling instructions ('Ped.') and asterisks (*) are placed below the bass staff throughout the piece. Fingerings are indicated by numbers 1-5 above the notes.

1437 - 4

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First system of musical notation, measures 1-8. The music is in 3/4 time with a key signature of two flats. The right hand features a complex melodic line with many accidentals and fingerings (1-5). The left hand provides a steady accompaniment. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *f* (forte) and *ff* (fortissimo).

Second system of musical notation, measures 9-16. Measures 9-15 are grouped by a dashed line. The right hand continues with intricate patterns, including triplets and sixteenth notes. The left hand has a more active role with moving bass lines. Pedal points are marked throughout. Dynamics include *f* and *p* (piano). A '2nd time.' section is indicated for measures 15-16.

Third system of musical notation, measures 17-24. Measures 17-23 are grouped by a dashed line. The right hand features a series of descending and ascending runs. The left hand maintains a consistent accompaniment. Pedal points are indicated. Dynamics include *p* and *f*.

Fourth system of musical notation, measures 25-32. Measures 25-31 are grouped by a dashed line. The right hand has a melodic line with many accidentals. The left hand provides a harmonic foundation. Pedal points are marked. Dynamics include *f*.

Fifth system of musical notation, measures 33-40. Measures 33-39 are grouped by a dashed line. The right hand continues with complex melodic patterns. The left hand has a more active role. Pedal points are indicated. Dynamics include *p* and *f*.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as dynamics, pedaling, and fingerings.

- System 1:** Treble clef has a melodic line with a long slur and a fermata. Bass clef has a rhythmic accompaniment. Dynamics include *f* and *dim.*. Pedaling is indicated by *Ped.* and asterisks.
- System 2:** Treble clef has a melodic line with a slur. Bass clef has a rhythmic accompaniment. Dynamics include *f* and *p*. Pedaling is indicated by *Ped.* and asterisks.
- System 3:** Treble clef has a melodic line with a slur. Bass clef has a rhythmic accompaniment. Dynamics include *f* and *p*. Pedaling is indicated by *Ped.* and asterisks.
- System 4:** Treble clef has a melodic line with a slur. Bass clef has a rhythmic accompaniment. Dynamics include *p* and *f*. Pedaling is indicated by *Ped.* and asterisks.
- System 5:** Treble clef has a melodic line with a slur. Bass clef has a rhythmic accompaniment. Dynamics include *dim*, *pp*, and *f*. Pedaling is indicated by *Ped.* and asterisks.
- System 6:** Treble clef has a melodic line with a slur. Bass clef has a rhythmic accompaniment. Dynamics include *f* and *pp*. Pedaling is indicated by *Ped.* and asterisks. The system ends with the instruction *accelerando.*

The page number 1487 - 4 is printed at the bottom center.



OLD BLACK JOE AND HIS BANJO.

3

CARL SIDUS.

Notes marked with an arrow must be struck from the wrist.

Allegretto. $\text{♩} = 104$.

p (Key of G.)

(Key of D.)

f

1664.3

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First system of musical notation, piano (*p*) dynamics. The system consists of a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) and slurs.

Second system of musical notation, forte (*f*) dynamics. The system consists of a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) and slurs.

Third system of musical notation, mezzo-forte (*mf*) dynamics, Key of C. The system consists of a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) and slurs.

Fourth system of musical notation, mezzo-forte (*mf*) dynamics, Key of C. The system consists of a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) and slurs.

Fifth system of musical notation, forte (*f*) dynamics, Key of F. The system consists of a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) and slurs.

Sixth system of musical notation, forte (*f*) dynamics, Key of F. The system consists of a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) and slurs.



ON THE SEE SAW.

3

WALTZ.

Notes marked with an arrow must be struck from the wrist.

Allegretto. $\text{♩} = 80$.

CARL SIDUS.

Cantabile (Singing.)

The musical score is written for piano and voice. It begins in the key of G major, indicated by a sharp on the F line and the text "(Key of G)". The tempo is marked "Allegretto" with a quarter note equal to 80 beats per minute. The style is "Cantabile (Singing)". The score consists of five systems of music. The first system includes a piano introduction with a key signature change to D major, indicated by two sharps (F# and C#) and the text "(Key of D)". The piano part features a steady bass line with chords, while the vocal part has a melody with various ornaments and slurs. Arrows point to specific notes in both parts, indicating they should be struck from the wrist. The score includes several "N.B." (Nota Bene) markings. The first "N.B." appears at the end of the first system. The second "N.B." appears at the end of the second system. The third "N.B." appears at the end of the third system. The fourth "N.B." appears at the end of the fourth system. The fifth "N.B." appears at the end of the fifth system. The score concludes with a double bar line.

N.B. Be careful to change the fingering as indicated.

1655-3

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First system of musical notation, measures 1-8. Treble clef has a melodic line with slurs and fingerings (1-5). Bass clef has a harmonic accompaniment with chords and fingerings (1-5). A *p* dynamic marking is in the first measure. An *N.B.* (Nota Bene) is at the end of the system.

Second system of musical notation, measures 9-16. Treble clef continues the melodic line. Bass clef continues the harmonic accompaniment. An *N.B.* is at the end of the system.

Third system of musical notation, measures 17-24. Treble clef has triplets and slurs. Bass clef has chords and fingerings. A *(Key of C)* marking is in the first measure. Two *N.B.* markings are at the end of the system.

Fourth system of musical notation, measures 25-32. Treble clef has triplets and slurs. Bass clef has chords and fingerings. An *N.B.* is at the end of the system.

Fifth system of musical notation, measures 33-40. Treble clef has triplets and slurs. Bass clef has chords and fingerings. Three *N.B.* markings are at the end of the system.

Sixth system of musical notation, measures 41-48. Treble clef has triplets and slurs. Bass clef has chords and fingerings. A *(Key of F)* marking is in the first measure. An *N.B.* is at the end of the system.

First system of musical notation, measures 1-4. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are present above and below notes. An *N.B.* (Nota Bene) instruction is located below the bass staff at the end of the system.

Second system of musical notation, measures 5-8. The treble staff features a melodic line with slurs and ties. The bass staff continues the harmonic accompaniment. Fingering numbers are indicated. An *N.B.* instruction is placed below the bass staff between measures 6 and 7, and another *N.B.* is at the end of the system.

Third system of musical notation, measures 9-12. The treble staff shows a melodic line with slurs. The bass staff has a harmonic accompaniment. Fingering numbers are present. An *N.B.* instruction is located below the bass staff at the beginning of the system.

Fourth system of musical notation, measures 13-16. The treble staff contains a melodic line with slurs. The bass staff has a harmonic accompaniment. Fingering numbers are indicated. *N.B.* instructions are placed below the bass staff at the beginning, between measures 14 and 15, and at the end of the system.

Fifth system of musical notation, measures 17-20. The treble staff shows a melodic line with slurs. The bass staff has a harmonic accompaniment. Fingering numbers are present. An *N.B.* instruction is located below the bass staff at the end of the system.

Sixth system of musical notation, measures 21-24. The treble staff contains a melodic line with slurs. The bass staff has a harmonic accompaniment. Fingering numbers are indicated. An *N.B.* instruction is placed below the bass staff at the end of the system.

FAUST.

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ - 112.

Secondo.

f

p *cres.*

Andante ♩ - 108.

Ped. * *Ped.* * *N.B. p* * *p* * *Ped.* *

N. B. The *p*s signify *Ped.*

705 - 6

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FAUST.

3

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ - 112.

Primo.

The musical score is written for piano and organ. It begins with a tempo marking of "Tempo di Marcia" and a metronome indication of 112. The key signature is one flat (B-flat major or D minor). The score is divided into several systems, each with a piano part (treble and bass staves) and an organ part (single staff). The piano part features complex fingerings and dynamic markings such as *f* (forte), *p* (piano), and *cres.* (crescendo). The organ part includes various musical notations, including chords, arpeggios, and a section marked "leggiere." (light). The score concludes with a section marked "Andante" and a metronome indication of 108. The organ part includes a section marked "Ped." (pedal) and a section marked "P*Ped.*" (pedal). The score is numbered 705 - 6 at the bottom right.

4

Secondo.

Ped. * P * P * P

Ped. * P * P * P

Movement de Valse 6. - 88.

p

mf

cres. *mf*

Primo. 5

mf *sf* *p* *P** *P** *P/P*P*P**

*Ped. ** *Ped. ** *Ped. **

Morement de Valse 88.

p

mf

cres. *mf*

1. 2.

Secondo.

First system of musical notation, measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The first two measures feature a complex triplet figure in the right hand, with fingerings 3, 1, 2, 3, 1, 3, and 2, 3, 1, 3, 1, 3. The left hand plays a steady eighth-note accompaniment. The third measure is marked *f* (forte) and the fourth measure is marked *pp* (pianissimo). The system concludes with a double bar line.

Second system of musical notation, measures 5-8. The right hand continues with a series of chords, each marked with a '5' above it, indicating a fifth. The left hand maintains the eighth-note accompaniment. The system ends with a double bar line.

Third system of musical notation, measures 9-12. The right hand features a series of eighth-note chords, with fingerings 1, 3, 5 and 1, 2, 5 indicated. The left hand continues the eighth-note accompaniment. The system ends with a double bar line.

Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note chords, with fingerings 1, 3, 5 and 1, 2, 5 indicated. The left hand continues the eighth-note accompaniment. The system ends with a double bar line.

Fifth system of musical notation, measures 17-20. The right hand plays a series of chords, with a *cres.* (crescendo) marking at the end. The left hand continues the eighth-note accompaniment. The system ends with a double bar line.

Sixth system of musical notation, measures 21-24. The right hand features a series of chords, with a *cres.* (crescendo) marking at the beginning. The left hand continues the eighth-note accompaniment. The system ends with a double bar line. The page number 705-6 is printed below the system.

Primo. Cantabile. 7

The sheet music is written for piano in B-flat major (two flats) and 3/4 time. It consists of six systems of music. The first system is marked 'Primo.' and 'Cantabile.' with a tempo of 7. The right-hand part features a melody with many trills and grace notes, while the left-hand part provides a harmonic accompaniment with chords and single notes. Dynamics include *p*, *pp*, *f*, *sf*, and *ff*. The piece concludes with a double bar line and a fermata. The page number 705-6 is at the bottom.

VALSE MIGNONNE.

Louis Conrath.

Allegretto. $\text{♩} = 80$

Secondo.

ad lib. *rit.* *ard.* *a tempo.*

p *cres.* *mf* *cres.*

Ped. *Ped.* *Ped.* *Ped.*

1392 - 10

VALSE MIGNONNE.

3

Allegretto. $\text{♩} = 80$

Primo.

Louis Conrath.

ad lib. *rit.* *ard.* *a tempo.*

p *cres.* *mf*

Ped. *** *Ped.* ***

cres. *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

Secondo.

The first system of musical notation for the 'Secondo' part. It consists of two staves. The upper staff contains a series of chords, mostly triads and dyads, in a descending sequence. The lower staff contains a single melodic line with eighth and sixteenth notes. A piano (p) dynamic marking is present at the beginning of the lower staff.

The second system of musical notation. It continues the descending sequence of chords in the upper staff and the melodic line in the lower staff. The notation is consistent with the first system.

The third system of musical notation. It continues the descending sequence of chords in the upper staff and the melodic line in the lower staff. The notation is consistent with the first system.

The fourth system of musical notation. It continues the descending sequence of chords in the upper staff and the melodic line in the lower staff. A 'Ped.' (pedal) marking is present at the end of the lower staff, indicating a pedal point.

The fifth system of musical notation. It continues the descending sequence of chords in the upper staff and the melodic line in the lower staff. A 'Ped.' (pedal) marking is present at the end of the lower staff, indicating a pedal point.

The sixth system of musical notation. It continues the descending sequence of chords in the upper staff and the melodic line in the lower staff. A 'Ped.' (pedal) marking is present at the end of the lower staff, indicating a pedal point.

5

The image shows a musical score for the piano piece 'Fur Elise' by Ludwig van Beethoven. The score is written for two staves, the right hand (treble clef) and the left hand (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The right hand part features a series of eighth-note chords and single notes, with fingerings indicated by numbers 1-4. The left hand part consists of a simple bass line with eighth notes and rests. The score includes a dynamic marking 'p' (piano) and a 'v' (accendo) marking. The title 'Fur Elise.' is written above the right hand staff.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is in the treble staff, featuring a series of eighth and sixteenth notes with fingerings indicated by numbers 1-4. The bass staff provides a simple accompaniment with quarter and eighth notes. The score is divided into measures by vertical bar lines, and there are repeat signs at the beginning and end of the piece.

[illegible]

8

2 4 3 3 1 3 1 2 4 3 4 4 4 1 1 3 1 2 1 4 3 2 1 2 1 1 2 3

3 2 4 2 1 3 Ped. 4 3 4

Ped.

[illegible]

8

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

3 *

The musical score is written for piano and bass. It consists of seven systems of two staves each. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piece is marked 'Giocoso.' and 'Secondo.'.

- System 1:** The piano part features a series of chords with fingerings 1, 2, 3, 4, 5. The bass part has a steady eighth-note accompaniment. Dynamics include *p* and *Ped.*.
- System 2:** Continues the eighth-note accompaniment. Dynamics include *f*.
- System 3:** Similar accompaniment. Dynamics include *Ped.*.
- System 4:** The piano part introduces triplets and sixteenth-note patterns. The bass part continues with eighth notes. Dynamics include *rit.*, *a tempo.*, *rit.*, *a tempo.*, *sempre cres.*, and *ff*.
- System 5:** The piano part features dense chordal textures. The bass part continues with eighth notes. Dynamics include *Ped.*.
- System 6:** The piano part continues with dense chords. The bass part continues with eighth notes. Dynamics include *Ped.*.
- System 7:** The piece concludes with a final system of chords. Dynamics include *Ped.*.

At the bottom of the page, the number '1892 - 10' is printed.

Giocos.

Primo.

7

First system of musical notation for the 'Giocos.' section. It consists of a grand staff with two staves. The right hand plays a series of eighth notes with various fingerings (1-5) and some notes marked with an 'x'. The left hand plays a bass line with eighth notes and some chords. A 'Ped.' marking with an asterisk is at the end of the system.

Second system of musical notation for the 'Giocos.' section. Similar to the first system, it features a grand staff with eighth notes and fingerings in both hands. A 'Ped.' marking with an asterisk is at the end.

Third system of musical notation for the 'Giocos.' section. Continues the pattern of eighth notes and fingerings. A 'Ped.' marking with an asterisk is at the end.

Fourth system of musical notation, starting the 'Pariente.' section. It includes tempo markings: 'Pariente.', 'rit.', 'a tempo.', and 'rit.'. The notation shows a change in the right hand's pattern, with some notes marked with an 'x'. A 'Ped.' marking with an asterisk is at the end.

Fifth system of musical notation, continuing the 'Pariente.' section. It includes the tempo marking 'a tempo.' and 'sempre cres.' (sempre crescendo). The right hand has a more complex pattern with many notes marked with an 'x'. A 'ff' (fortissimo) marking is present. A 'Ped.' marking with an asterisk is at the end.

Sixth system of musical notation, continuing the 'Pariente.' section. It features a grand staff with eighth notes and fingerings. A 'Ped.' marking with an asterisk is at the end.

Secondo.

ad lib. *rit.* *ard.* *a tempo.*

p

cres. *f*

Ped. *

cres. *Ped.* *

mf *Ped.* *

1

ad lib. *rit.* *ard.* *a tempo*

p

cres.

mf

f

Ped. * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

mf

Ped. * *Ped.* * *Ped.* *

This musical score is for a piano piece, page 10, titled "Secondo." It features seven systems of grand staves (treble and bass clef). The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The score includes various musical notations such as chords, single notes, and rests. Pedal markings ("Ped.") are placed below the bass staff of each system, often accompanied by an asterisk (*). Dynamics include *f* (forte), *cres.* (crescendo), *p* (piano), *ff* (fortissimo), and *Ped. animato.* (pedal animation). The tempo marking "Presto." appears above the sixth system. The piece concludes with a double bar line and a final *ff* dynamic. At the bottom center, the number "1392 - 10" is printed.

1392 - 10

8

2 4 3 4 4 4 3 4 2 2 4 3 3 1 2 4 3 4 4

3 2 2 2 3 2 4 1 2 4

8

1 3 1 2 1 3 2 1 2 1 2 4 2 2 2 2 2 2 2 2

Ped. * Ped. * Ped. * Ped. * Ped. *

8

cres.

Ped. * Ped. * Ped. * Ped. * Ped. *

8

4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1

2 4 2 4 1 3 2 4

Ped. * Ped. * Ped. *

8

3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1

2 4 2 4 1 3 2 4

f animato.

Ped. * Ped. * Ped. * Ped. *

8

3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1

2 4 2 4 1 3 2 4

Presto.

ff

Ped. Ped. Ped. * Ped. *

8

ff

ff

Ped. * Ped.

1892-10

Ped.

CHASE OF THE BUTTERFLIES.

Allegro vivace. ♩ - 138.
leggiere.

9.

cres.

mf

1445 - 29

The musical score is written for piano in 2/4 time, featuring a treble and bass staff. It begins with a key signature of one sharp (F#) and a tempo/mood marking of 'Allegro vivace. ♩ - 138. leggiere.' The first system (measures 1-4) includes fingerings (1-5) and a dynamic marking of 'p'. The second system (measures 5-8) features a 'cres.' marking and a fermata over measure 8. The third system (measures 9-12) starts with 'mf' and includes various fingerings and slurs. The fourth system (measures 13-16) continues the melodic and harmonic development. The fifth system (measures 17-20) shows a return to a more active melodic line in the treble. The sixth system (measures 21-24) concludes the page with a final cadence. The page number '1445 - 29' is centered at the bottom.

LISTEN TO ME.

23

Andantino. ♩ = 152.

cantabile.

simili.

cres. *f* *mf*

rall. *cres.* *f* *dim.*

a tempo.

p con dolore.

cres. *f* *p* *Pod.*

The musical score is written for piano and voice. It begins with a tempo marking of 'Andantino' at 152 beats per minute. The piano part features a steady accompaniment of chords and moving lines, while the vocal part has a melodic line with various ornaments and phrasing. Dynamics range from piano (p) to forte (f), with crescendos and decrescendos. The tempo changes to 'a tempo' later in the piece. The score includes fingerings, slurs, and other musical notations typical of a piano-vocal score.

THE BEAUTIFUL LONG AGO.

Words by
LAURA B. BELL.

Music by
LENA M. BINGHAM.

Allegretto $\text{♩} = 80$.



The first two lines of the song are set in 6/8 time. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The first line of the melody is: 1. The ten-der gleam of the fa-ding light Falls o-ver the drif-ted snow..... The. The second line of the melody is: 2. The state-ly pop-lars are gaunt and tall And stand in a sol-emn row..... Just. The piano accompaniment consists of chords and single notes in the bass line.

The last two lines of the song are set in 6/8 time. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The third line of the melody is: field and mea-dows lie cold and white As in the af-ter glow..... Of. The fourth line of the melody is: as they did when be-side the wall, We lin-gered long a go..... The. The piano accompaniment consists of chords and single notes in the bass line.

1650-4

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dear, dead days long lost to sight In beau-ti-ful long a-go..... Of
day you call'd me "Dear-est heart" In beau-ti-ful long a-go..... The

rit. 1.

dear, dead days long lost to sight In beau-ti-ful long a-go.....
day you call'd me "Dear-est heart" In beau-ti-ful long a-

2. *A little slower.*

go..... *a tempo.* I have

loved the mem'ry and kept it green Tho' years may come and go,.....

accel. *rit.*

And my heartbeats fast as I catch the gleam Of light on the crus - ted snow As it

accel. *rit.*

f

Parlando. *rit.* *Tempo I.*

did that day when I call'd you "Queen" In the beau - ti - ful long a - go And

Animato.

now when mea - . . dow and hill and lea Lie

wrapp'd in the cold and drif - . . . ted snow We

meet and are si - - lent, what chang - - es ah me!..... Since that

beau - ti - ful af - - ter glow..... It is not the

world..... that's changd, but we..... Since that beauti - ful long a - go..... Since that

rit.
beau - ti - ful long a - go.....

a tempo. *rit.*

Red. * Red. * Red. *

1650.4

I Cannot Say Good Bye

3

ICH KANN NICHT ABSCHIED NEHM'N!

Words by Edward Oxenford.

Music by Joseph L. Roeckel.

Andantino $\text{♩} = 104.$

The piano introduction is in 4/4 time, marked Andantino with a tempo of 104. It begins with a forte (f) dynamic. The right hand features a series of chords and single notes, while the left hand plays a steady accompaniment of chords. Pedal markings (Ped.) are indicated at the end of several measures.

2. wollt' der Tag ver-gin-ge nicht, Dass
1. Die Scheidungs-stun-de ist ge-komm', Denn

The first vocal line is in 4/4 time. The piano accompaniment begins with a mezzo-forte (p) dynamic. The right hand plays a series of chords, while the left hand plays a steady accompaniment of chords. Pedal markings (Ped.) are indicated at the end of several measures.

N.B.*P*P*P*P*P* Ped.* Ped.*

2. Nacht nicht bräch her-ein Denn A-bend-schat-ten bringt in Sicht,
1. A-bend wird's so-eb'n Doch Lie-be hat mein Herz be-klomm',

The second vocal line is in 4/4 time. The piano accompaniment begins with a mezzo-forte (p) dynamic. The right hand plays a series of chords, while the left hand plays a steady accompaniment of chords. Pedal markings (Ped.) are indicated at the end of several measures.

1. ev-en draw-eth nigh, But love re-bels, with-in my heart,
2. night could nev-er fall, For Oh, the rays of ev-en's shade,

556-3

N.B. The P's signify Ped.

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2 Nur weh.... und Herzenspein! Nur weh.... und Herzenspein! Ich

1 Ich kann.... nicht Abschiednehm'n Ich kann.... nicht Abschiednehm'n, Ich
Con passione. rall.

1 I can. . not say "good bye!" I can. . not say "good bye!" A.
2 Must mo. . ments sad re. call, Must mo. . ments sad re. call. I

f colla voce. *rall.* *con anima.* *dim.*

Ped. ** Ped.* ** Ped.* ** Ped.**

2 hört, der Vo. gel Ves. per singt Auf je. nem Bau. me dort, Und

1 seh den sil. bern Mond von weit Schnell him. mel. wärts.... sich heb'n, Ach

1 far I see the sil. . ver moon Swift ris. ing in..... the sky; A.
2 hear the birds soft ves. pers sing On yon. der haw. thorn tree; 0,

p *cresc.*

2 lei. der die Er. innrung bringt,..... Das ich von dir, von dir muss fort! "

1 lei. der bringer uns das Leid,..... das Leid, Dass Stunden bald ver. geh'n! Ich

sf *tristamente.* *rall.* *a tempo.* *fp*

1 las! that she should come so soon..... so soon To tell us mo. ments fly I
2 why should they the mem'ry bring!..... That I must part, must part from thee? "

f *(rall.)* *a tempo.*

kann nicht Ab - schied neh'm'n! Ich kann nicht Ab - schied neh'm'n! Lieb Herz, ich kann nicht,⁶

can . not say "good bye!" I can . not say "good bye!" My love I can . not,

pp *dolce.*

Ped. 1 2 5 * *Ped.* 1 2 5 * *Ped.* 2 * *Ped.* * *Ped.* * *Ped.*

kann nicht Ab - schied neh'm'n, nicht neh'm'n! Ich kann nicht Ab - schied neh'm'n! Ich.

can . not say "good bye," "good bye!" I can . not say "good bye!" I

ff *grandement.*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *Ped.* * *Ped.*

kann nicht Ab - schied neh'm'n! Lieb Herz, ich kann nicht, kann nicht Ab - schied neh'm'n, nicht
accel. e cresc.

can . not say "good bye"! My love I can . not can . not say "good bye!" "good

accel. e cresc. *ff colla voce.*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

I. neh'm'n *Ich neh'm'n. 2.*

bye *I bye*

ff *f p* *ff* *ff* *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* 556 - 3 *Ped.* * *Ped.* * *Ped.* *

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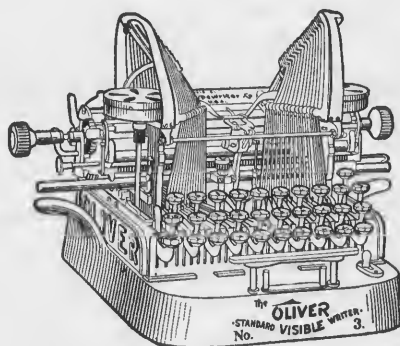
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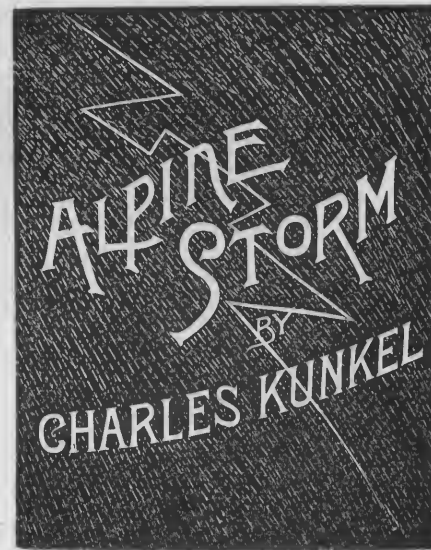
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(Grade 3) Le Roy Hart

Solo, \$1.00 Teachers' Price, including postage, 29c
Duet, \$1.25 " " " " 37c

Priscilla. Rural Wedding March.

"Gayly, with joyous laugh, Priscilla mounted her palfrey.
Onward the bridal procession now moved to their
new habitation."—Longfellow.

(Grade 3) Le Roy Hart

Solo, \$1.00 Teachers' Price, including postage, 29c
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WORLD'S FAIR BUILDINGS.

The Varied Industries Building is a magnificent structure on the outer perimeter of the main picture of the Fair. It comes into the view of the beholder immediately after he has passed through the main entrance gate. The building presents a facade of 1,200 feet on the north and south and 525 feet on the east and west, giving 656,250 feet of exhibition space all on the ground floor. It is a columniated design embodying a free treatment of the Ionic order. There is an increase in the size of the columns used at the southern

main entrance but in such style and taste as not to interfere with the general design.

In the center of the north facade is a low dome flanked by towers about 200 feet high. These towering features afford ample space for electrical display and illumination. Numerous entrances are on the facades, exclusive of the main entrance in the center.

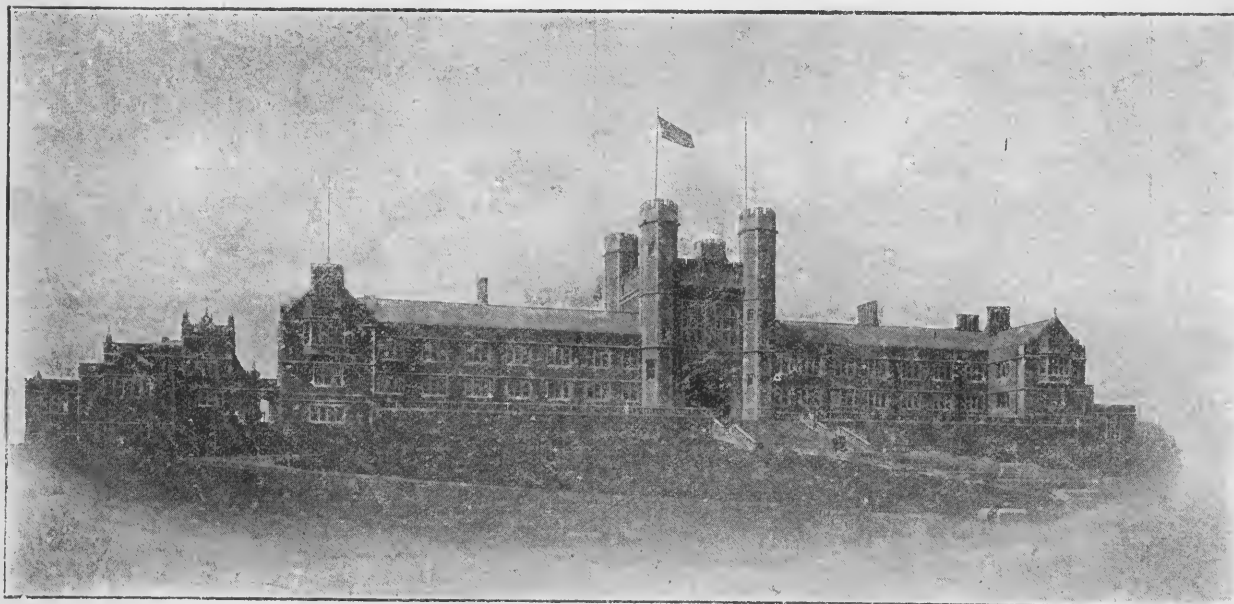
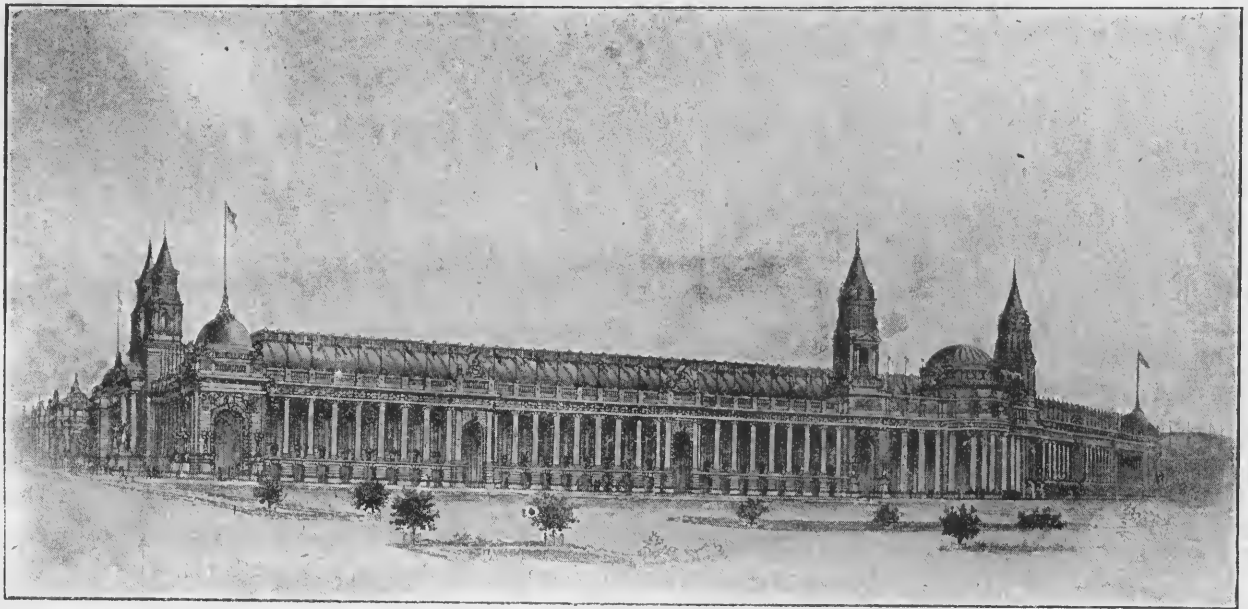
A specially featured entrance is made at the center of the south front, this entrance being thrown back and a magnificent circular colonnade thrown out in front of it. The colonnade construction on the main fronts affords protection for pedestrians from both sun and rain. In the center of the structure are two large courts, affording light and

ventilation to the building. Graceful iron sheds, or canopies, will be erected in the courts. Two ornate kiosks, used as toilet rooms are placed in the courts. The building is so designed that it has a magnificent corridor or passageway through the center from north to south.

The size and grace of this building adds materially to the beauty and attractiveness of the group of buildings forming the main picture of the Fair.

Van Brunt and Howe, of Kansas City, are the architects. It was the first Exposition building for whose erection a contract was let. It was built by the Roundtree Construction Company at a cost of about \$650,000. It was

Varied Industries Building,
World's Fair,
St. Louis,
1904.



Administration Building,
World's Fair,
St. Louis,
1904.

practically completed on Dedication Day, April 30, 1903, and was occupied by the members of the National Guard who picketed the grounds and participated in the Military Parade on that occasion.

The building houses exhibits of manufacturing processes and of manufactures. Milan H. Hulbert, Chief of the Department of Manufactures, has charge of exhibits in the structure.

The Administration Building at the World's Fair, St. Louis, is the principle structure of seven new and magnificent buildings, known as the Washington University group, which is to be the permanent home of this institution after the close of the Exposition.

This building is in the Tudor Gothic style

of architecture as exemplified in the college buildings of England of the time of Henry VIII and Queen Elizabeth. It is 325 by 118 feet, and in the shape of the letter "H" with an imposing center entrance, the most noteworthy architectural effect of the structure. It consists of a massive tower 77 feet high, topped by four octagon towers, one at each corner. The door-way in this tower is a magnificent arch. The facade of the tower is elaborately ornamented with canopied niches and with strong courses which appear the heraldic shield bearing the University Coat of Arms. In front of the entrance is a terrace 50 by 264 feet and leading up to this terrace are steps of cut granite 35 feet wide.

The building is built of pink Missouri granite with Bedford, Indiana, limestone trimmings and cost \$250,000. It is fire-proof throughout and contains over fifty large office rooms which are occupied by President Francis and the various executive departments of the Exposition.

Other buildings of the group now used by the World's Fair are: Busch Hall, the two Cupples Halls, Liggett Hall, and the boiler house. These buildings are built of the same material and in the same style as the Administration Building. Other buildings are in course of construction, one of them being the Hall of Congresses.

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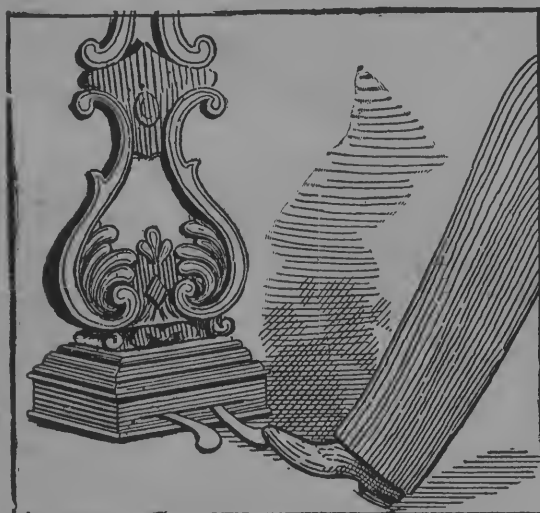
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